

THE SNARE DRUMMER'S REAL BOOK

ETUDES FOR SNARE DRUM

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Introduction

The etudes in this book are based on the expressive articulations found in the rudiments, combined with some of the most popular jazz standards of the last century. The ultimate goal is to become familiar with the rudiments, melodies and style so you may freely improvise and express your own musical ideas creatively and clearly.

The etudes in this book will be helpful to drummers familiar with the rudiments but have not yet applied them to a melody or a melodic concept. This book will also benefit drummers who may be able to sing melodies but have not explored the expressiveness of the rudiments.

Melody

All are ingredients in music: Rhythm, melody and harmony. Melody and rhythm are extremely important to the fabric of jazz. The early jazz improvisors based their improvisations on embellishing melodies. Later, jazz musicians experimented with other ingredients such as harmony (chord tones, harmonic substitutions and modes), but at the start of jazz, improvisation was based primarily on melodies, interpretation and embellishment.

From a technical standpoint, melodies give us the tempo, form, phrasing and can inspire endless creative ideas. Singing helps to internalize the music and exponentially speed up your development as a musician. Please note, your singing does not have to be perfectly in tune; however the rhythms, feel (i.e. spacing) between the beats, accented and non-accented notes, is important.

Etudes

The etudes in this book are based on the melodies written by the following iconic composers/ musicians: George Gershwin, Charlie Parker, Duke Ellington, Dave Brubeck, Sonny Rollins, Benny Golson, Thelonious Monk, Wes Montgomery, Nat Adderly and Dizzy Gillespie. The more you learn about these pioneering composers, the more enriched your musical perspective will become.

Common Forms

What is "the form?" What does "play a chorus" mean?

Most melodies follow a *song form*. Song form is the road map of a song; it is how the song is organized. In jazz terminology, playing once through the form is generally called a *chorus*.

Here are 5 basic song forms and the 20 titles that the etudes are based on:

1. **12-measure form:** "Au Privave," "Billies Bounce," "Blues for Alice," "C Jam Blues," "Now's the Time," "Straight, No Chaser," "Footprints" and "West Coast Blues" (24 measures in 3/4 or 12 measures if written in 6/4).
2. **16-measure form:** "Work Song."
3. **32-measure A A B A:** "I Got Rhythm," "I'm Beginning to See the Light," "A Night in Tunisia," "Stompin' at the Savoy," "Yardbird Suite," "Scapple from the Apple," "Oleo," and "Anthropology."
4. **A B A:** "It's a Raggy Waltz," "Stablemates."
5. **Non-symmetrical form:** "Humpty Dumpty."

Why Rudiments?

What is a rudiment?

Some, if not all, of the early jazz drummers played marching band music. Rudiments are fundamental to marching band drumming, also sometimes known as field band or military band drumming). The drum set itself is primarily made up of marching band instruments!

It is the early creative musicians who developed the language of jazz drumming through rudiments combined with other styles of cultural music found in church and folk songs, as well as classical music, among other styles.

Many of the greatest drummers of our past and present have referenced the importance of the rudiments. Some of these luminaries and legends include Baby Dodds, Sonny Greer, Gene Krupa, Papa Jo Jones, Kenny Clarke, Max Roach, Philly Joe Jones, Frankie Dunlop, Elvin Jones, Tony Williams, Joe Morello, Roy Haynes, Jack DeJohnette, Bernard Purdie, Steve Gadd, Lewis Nash, Gregory Hutchinson, Peter Erskine, Dennis Chambers, Vinnie Colaiuta, Dave Weckl, and many, many others.

The mechanics needed to play the rudiments will foster better technique and touch. Some rudiments will develop a greater control of grace notes, ghost notes and accented notes; all are important in modern-day groove playing and soloing. It is important to have your technique at the highest level so you no longer have to think about your technique.

Suggested Practice

These etudes are dense with articulations, so take your time.

Sing what you play. Work towards singing the whole melody while playing the etude. Practice singing the melody of each song without playing.

Remember, these etudes should swing!

Getting Started:

1. Practice each etude one beat, one measure at a time slowly. Eventually, use a metronome clicking on quarter notes, then half notes and then whole notes.
2. Once you feel comfortable with a full measure or two or four, play the measure or phrase of measures along to the song. If the tempo of the song is too fast, try using YouTube's slowed-down playback or a slow-down application.
3. Once comfortable with the whole etude, practice improvising, one measure at a time. Here is a fun way to practice improvisation:
 - a. Play one measure of an etude and one measure of rest. Repeat many times, listening to the space, and see if you begin to hear a melodic response. When you do, sing it out loud!
 - b. Play the same measure of the etude, but now instead of resting for one measure, play what you sang! Try to reproduce what you sang, using dynamics, accents and any rudiment that will help articulate and express your idea clearly.
 - c. Repeat the process with two measures and then try with four measures.

Notation Key

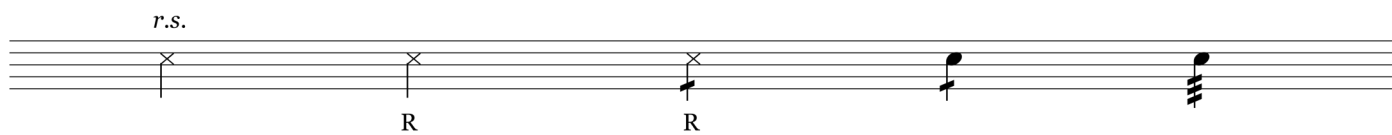
Rim shot: A rim shot is when the stick hits the drum and rim at the same time. It is indicated with x, with the initials "r.s." over it.

Stick-on-stick: In this book, an x with an R under it will always mean to play stick-on-stick. While the tip of the left stick is slightly pressed into the center of the drum, strike the left stick with the right stick. If you are left-handed, do the reverse: Right slightly pressed into the center of the drum, strike right stick with left stick.

Stick-on-stick buzz: When you have an x with a slash on the stem of the note, play stick-on-stick, keeping the left stick on the center of the drum head loosely, but let it rebound slightly after being struck by the right stick.

Buzz stroke: A single buzz stroke is indicated by one slash on the stem of the note.

Drum rolls are written in the traditional way with multiple slashes on the stem of the note.



Teachers that Inspired this Book And Dedication

I was extremely fortunate to have had the opportunity to study with the great Alan Dawson. Mr. Dawson was an incredible musician, drummer and educator. At the beginning of my first lesson he asked, "How many rudiments are there?" I replied, "Twenty-six." He then asked, "How many characters are there in the English alphabet?" I answered, "Twenty-six." He then replied, "And how many books and stories have been told with just those twenty-six characters?" I had never thought of the rudiments in that way!

Studying the rudiments has opened up a world of infinite rhythmic possibilities where countless "stories" can be told. Rhythms have become easier to identify, organize, read and remember. The rudiments are important building blocks to learn, no matter what style of music you may play, but especially essential to the style of jazz drumming. I am forever grateful to Mr. Dawson for so many of his lessons about rudiments, independence and music.

Another legendary musician/educator who helped to inspire me and this book was the incredible Bob Gullotti. Like Alan, Bob was a world class professional, creative spirit, and was always inspiring to hear perform and speak. He was the first musician who introduced me to the idea of playing melodies and transcriptions of non-drummers on the drum set while singing.

Both Alan Dawson and Bob Gullotti always emphasized singing melody and the importance of the rudiments. Both still inspire me and countless other musicians and students to this day.

Thank you Rob Wallis and Joe Bergamini at Hudson Music for this incredible opportunity, Tim Carman for the encouragement and belief in this project, Ron Bosse and Nick Svizzero at Bosse Studios for their patience and attention to detail with the audio recording, video and cover art, Christian Johnson for crafting the layout of this book, my friends, family, fellow educators and students for inspiring and supporting me. Thank you.

Sincerely,
Steve Langone



Slow | Fast

Anthropology

Charlie Parker and Dizzy Gillespie

♩ = 200 - 212

A

mf

L R L R R L R R L R R R L R R L R R L R

Detailed description: This is the first staff of music for section A. It begins with a double bar line and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The rhythm continues with eighth notes and quarter notes, ending with a quarter rest. The key signature has one sharp (F#).

r.s.

1.

----- L R L L ---- R ---- R---R L R L R R L L R R L R R L L

Detailed description: This is the second staff of music for section A. It continues the melody from the first staff. It features a triplet of eighth notes (G4, A4, B4) marked 'r.s.'. The staff concludes with a double bar line and repeat dots.

2.

3

B

f

R R L R L L R L R R L R L R L R R L R R L L

Detailed description: This is the first staff of music for section B. It begins with a double bar line and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The rhythm continues with eighth notes and quarter notes, ending with a quarter rest. The key signature has one sharp (F#).

R L R R L R L L R L L R L R L R R L L L-----

Detailed description: This is the second staff of music for section B. It continues the melody from the first staff. It features a triplet of eighth notes (G4, A4, B4) marked '3'. The staff concludes with a double bar line and repeat dots.

r.s. *r.s.* *r.s.*

A

mf

----- R R L R R L R R R R L R L L R L L R L L R

Detailed description: This is the third staff of music for section A. It begins with a double bar line and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The rhythm continues with eighth notes and quarter notes, ending with a quarter rest. The key signature has one sharp (F#).

R L L R L L R L L R L R L R L R R L R R L L

Detailed description: This is the fourth staff of music for section A. It continues the melody from the third staff. It features a triplet of eighth notes (G4, A4, B4) marked '3'. The staff concludes with a double bar line and repeat dots.

3

R R L R L L R R R R L R L R L L

Detailed description: This is the fifth and final staff of music for section A. It continues the melody from the fourth staff. It features a triplet of eighth notes (G4, A4, B4) marked '3'. The staff concludes with a double bar line and repeat dots.